

The background of the slide is a close-up photograph of ancient stone carvings, likely from a Mayan or Aztec site. The carvings are intricate, showing various figures and symbols. A semi-transparent rectangular box is overlaid on the center of the image, containing the title and student information.

History of Interior Design I

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Winter 2012
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Content

JOURNAL

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PRESENTATION

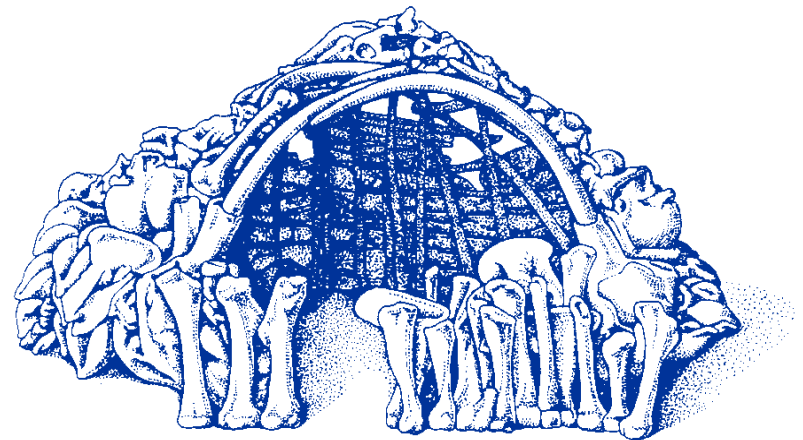
1. *The Alhambra*
2. *Osterley House*

ESSAY

1. *Brief: Outline and analyse the key stages of the English Gothic style (c.1100-1400)*
2. *Brief: In what ways did the Grand Tour influence interior design in England?*

Prehistory to early civilizations

Although human have been on earth for 1.7 million years, our history record just rolls back to 700 years. According to the evidences, the earliest dwellings of ancient people were made from bones, stones, wooden frame with animal skin or tree branches. The permanent settlements led to many inventions in the later time such as the development of structured house, agriculture, discovery of fire, invention of language, drawing and writing. Furthermore, it marked a permanent, independent and progressive life of human. It formed groups of people, created the demand in communication and developed to a complex level of city.



Mesopotamia Civilizations

Mesopotamia includes Sumerians and Akkadian (c.3100 - 2000 BC), Babylonian (2000-1595 BC), and Assyrian empires (1364- 609 BC). Most of the archaeological evidences concentrates on temples, city walls, gates, and palaces. Sumerian dwelling were constructed by sun-dried bricks. One of the Sumerian cities is Uruk, dated in 4th millenium BC, enclosed by 6 mile long wall. It was founded by Enmerkar.

The ziggurat of Ur was built by King Ur-Nammu in 21st century BC. The mountainous temple may refer to the relationship to heaven and protect the building from the surrounding nature. It was a part of a temple complex. However, it has been damaged by the time due to the weather and poor quality of mud-brick. The remains consist of a three-layered solid platform of mud-brick, finished with burnt bricks in bitumen.



Khorsabad winged bull (or Šedu) was the Assyrian lamassu, dated about 721-705 BC. It represents the appearance of seidu that helped to protect the city. Assyrian usually put them at the entrance of the city, so that people can see them when entering the city. They are really tall, some are bas-relief and some are statues. From the front, they appear standing and from the side, they look like walking. That also explains why some figures of lamassu have five legs. That was done intentionally to make them look powerful.



The ancient Egyptian's architecture was best known from its temples such as the Great Pyramid of Giza and Thebes temples. They were constructed with big stone structure, which can last for many centuries. In contrast, the Egyptian domestic houses were made from perishable materials such as wood and mud-brick. There was a big distance between peasants' dwellings and elites' palaces. The remains show richly decorated walls and floors with people, geometric designs, flowers, birds, and deities. Temples and tombs were constructed with large-scaled stone and papyrus or lotus motif. Flat stone was used for flooring, supported by post and lintel. In the later time, the architectures added two huge masonry elements at the entrance of temple (called 'pylons'), open courtyard and hypostyle hall.

Hypostyle halls of Karnak temple. It was constructed with rows of great columns to support the roof beams



The ancient Egyptian paintings were flat with simple lines and shapes. It represents their daily life or God. They produced art for religious and political purposes. Therefore, most of the available evidences were royal figures or Gods. The painting mediums were from local minerals such as copper ores, iron ores, charcoal, limestone or soot.

The painting 'Ipuy and his wife receive offering from their children' dated 1279 BC in Qurna, Egypt, represents the family scene. At that time, the perspective was not developed. The controposition, twisted movement and showing shoulders could show their best profile image with all body details, including full eye, nose, all their toes and fingers.



The golden decoration on the back of Tutankhamun's chair represents the scene of him and his wife under the golden sun rays. The chair was made from wood, overlaid with gold sheet and lavishly decorated. In this painting, the perspective and relief skill was developed. The background was pushed back, making the figures more outstanding, deep, shallow and highlighted.

Tutankhamun and his wife, c.1323 BC



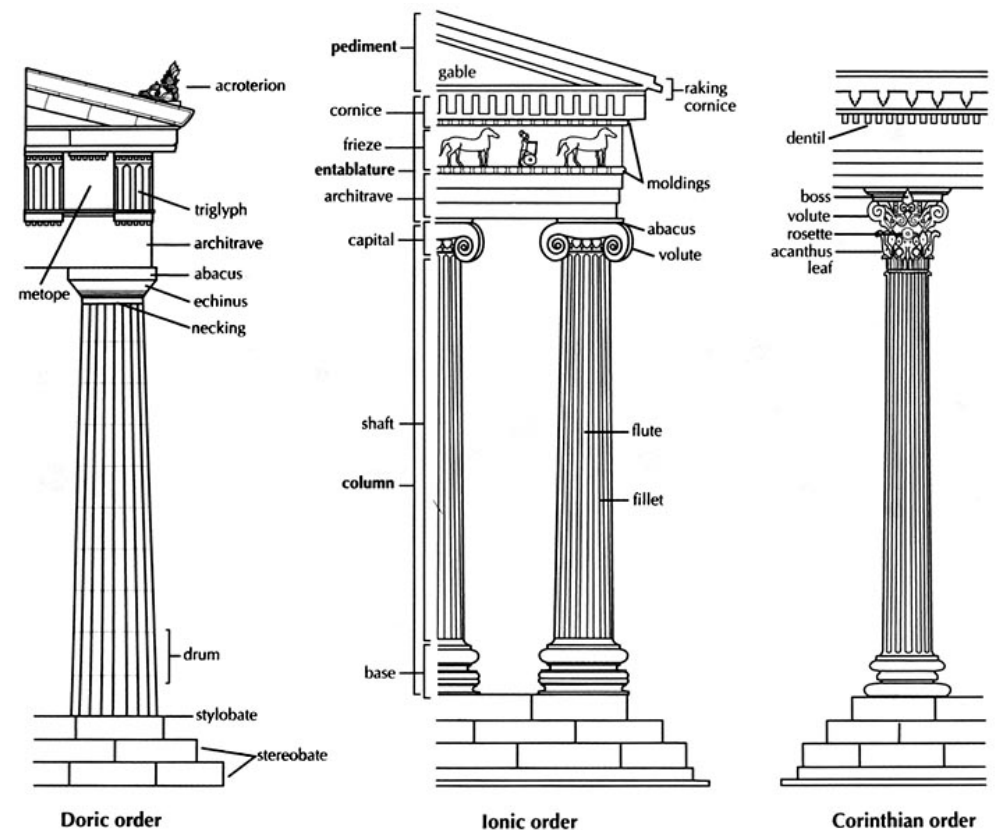
The Classical Civilisations

The ancient Greek chronology includes Archaic period (700-500 BC), Classical period (479-323 BC), Hellenistic period (323-146 BC) and Roman Greece (146- 330 AD). Most of the temples were raised on a high ground, giving them an elegant proportion and more lighting effects.

According to the geography, there was a division of architectural character in Hellenistic period. The Mycenaean buildings had circular structure, tapered dome, flat-bedded and cantilevered courses. On the other hand, the Minoan buildings had great wooden columns with capitals. The columns were narrow at the base and splayed upward. In domestic architecture, the ancient Greek used sun dried clay bricks or wooden frame, stuffed by a mixture of straw (or seaweed) and clay (or plaster). The whole building was based on a flat stone platform to protect it from the damp.

Greek temples were functioned as storage space for the treasury associated, weapon or as a deity symbolism. It usually have rectangle plan. A series of solid stone cylinder columns hold up the lintel. Between the column and lintel is capital, which has two parts. The rectangle platform underneath the lintel called abacus and the lower part, which rises from the column called the echinus. These columns are usually large at the bottom and get smaller to the top. They support the whole roofing structure, which includes entablature and the pediment. Above the columns and capital is 'frieze'. It carries all the relief sculptures and decorative elements. The temples usually have open plan with doors and windows spanning from the lintels.

Ancient Greek Architecture can be divided into three orders : Doric Order, Ionic Order and Corinthian Order. These orders are characterized by their capital, forms, proportions, columns, pediments, stylobates and entablatures.



Roman Architecture

Due to the density population and the wealth, Roman people discovered the new solutions to satisfy these demands. Most of the constructions were for public use. The improvement of vaults, arches and the use of bricks and concrete was the most successful achievement in Roman architecture to create a large covered public space. This motif was also applied into the bridge and aqueduct construction through out the empire. As with most art forms, a preference was developed for order and function over beauty and aesthetics alone and functional building materials were predominant. Towns were laid out in regularly planned grid formats for the first time in recorded history, often for or to the models of military camps. The most impressive form of Roman architecture is multi-story apartment blocks for the residential situation at that time.



By 400BC, Christianity took the role and the Roman Empire was split into two, East and West. In 313 AD, Christianity accepted Roman religion and some Roman art and architectural design still remained and was continued to develop. The use of rounded arch still remained. The tower of S. Apollinare Nuovo, in Ravenna, dated c.490, was made from stone and the columns were painted white to highlight as a decoration.

Early Byzantine architecture is a continuation of Roman architecture with the use of brick and plaster, classical orders, mosaic decoration, complex domes and massive piers. However, there were also some improvements for example the classical orders became more freely used, there was also an increase in geometric complexity and thin sheets of alabaster were used in order to soften the natural light going into the building. In the basilica of S. Apollinare Nuovo, there is a row of continuous windows to bring natural light into the building as well as to illuminate the paintings on the wall and the decoration on the ceiling.

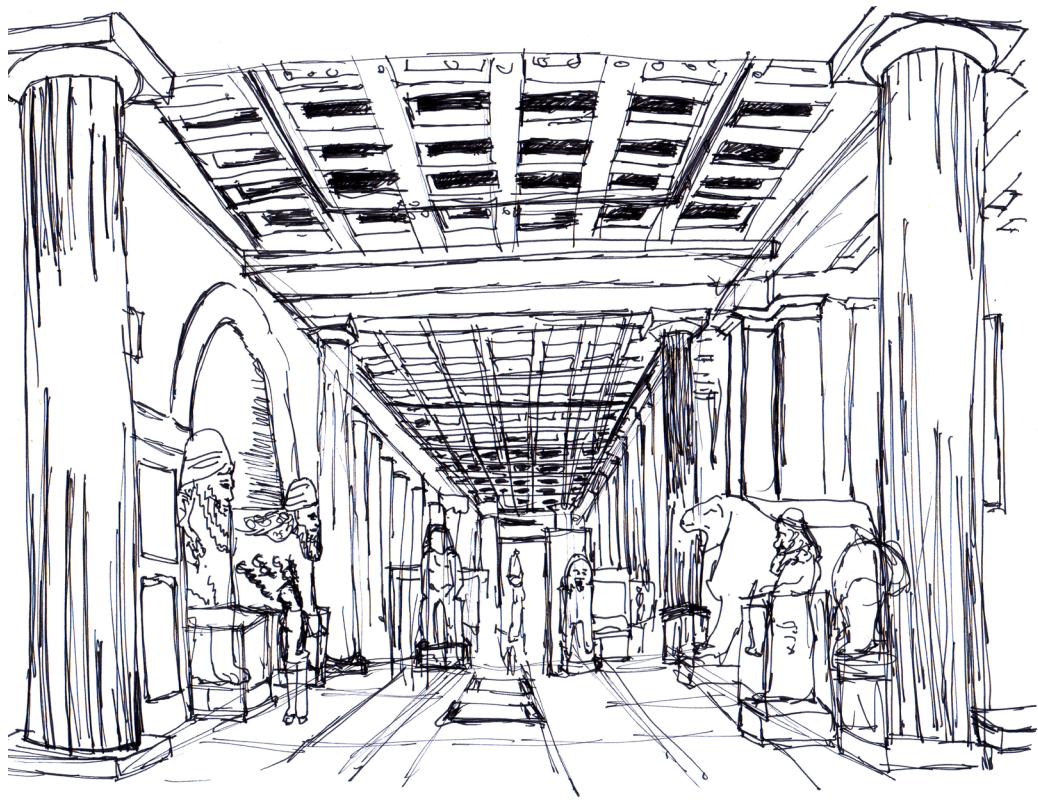
The basilica of Sant'Apollinare Nuovo



The church had a row of windows on the dome to bring natural light into the building. The windows are close to each other and look like the dome is lifted on the columns and open to the sky. It may have some religious purpose in this design such as it can be a path that open to the heaven or the desire of spreading this religion. The natural light illuminated the decoration on this ceiling and made it look stunning. The curve end of the church that made it seem larger and endless.

*Hagia Sophia, Istanbul
(537AD)*





Romanesque

The collapse of Roman Empire in 476AD and the darkness of 'Black Death' led to the beginning of Romanesque and Early Gothic time. It combines some features of Roman and Byzantine architecture. Romanque style in England developed from Norman architecture.

Key features of this style included a continual attachment to the basilica plan, cupolas raised on domes, the use of marble as a façade facing, the presence of ancillary baptisteries and campaniles, massive walls, decorative arcadings, groint vaults, narrow windows and sturdy piers and the use of arches for both decorative and structural purposes. It was estimated to begin around 6th century, flourished until 10th century and led to Gothic style movement in 12th century.

*The Abbey Church of S. Philibert (960-1120)
Tournus, France*



Vaulting of St. Phillibert Church



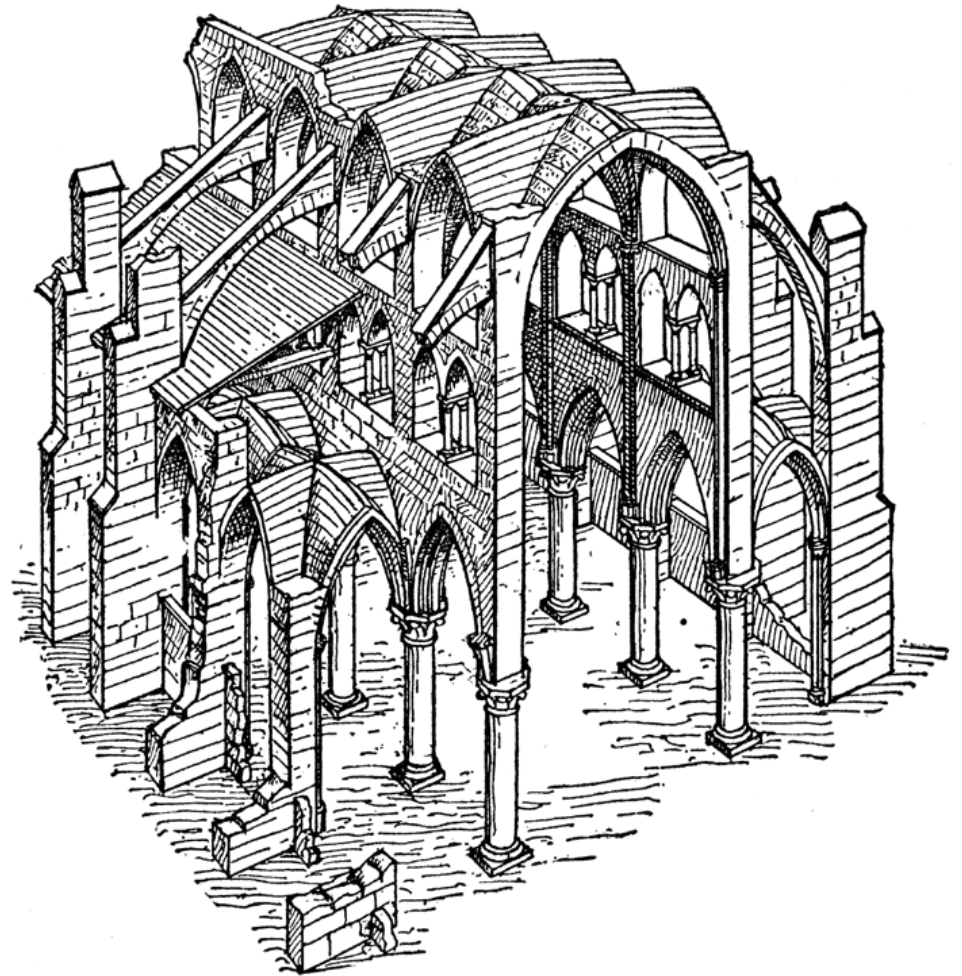
Gothic

Gothic style was based on Normansque style and was succeeded by Renaissance architecture in the later time. It was originally from France. The Gothic period was architecturally focussed on light and verticality and characterized by its pointed arches, expanding windows, gargoyles, ribbed vaults, decorative stained glass and flying buttress. The flying buttresses help the building raise higher and stand steadily. The ribbed vaults and coloumns hold up the whole roof. Walls became less important and thinner, leading to the glass expansion in the later time. The main function of pointed arch structure is to channel the weight onto columns or bearing piers at the steep angle and also allow the vaults to be raised much higher.

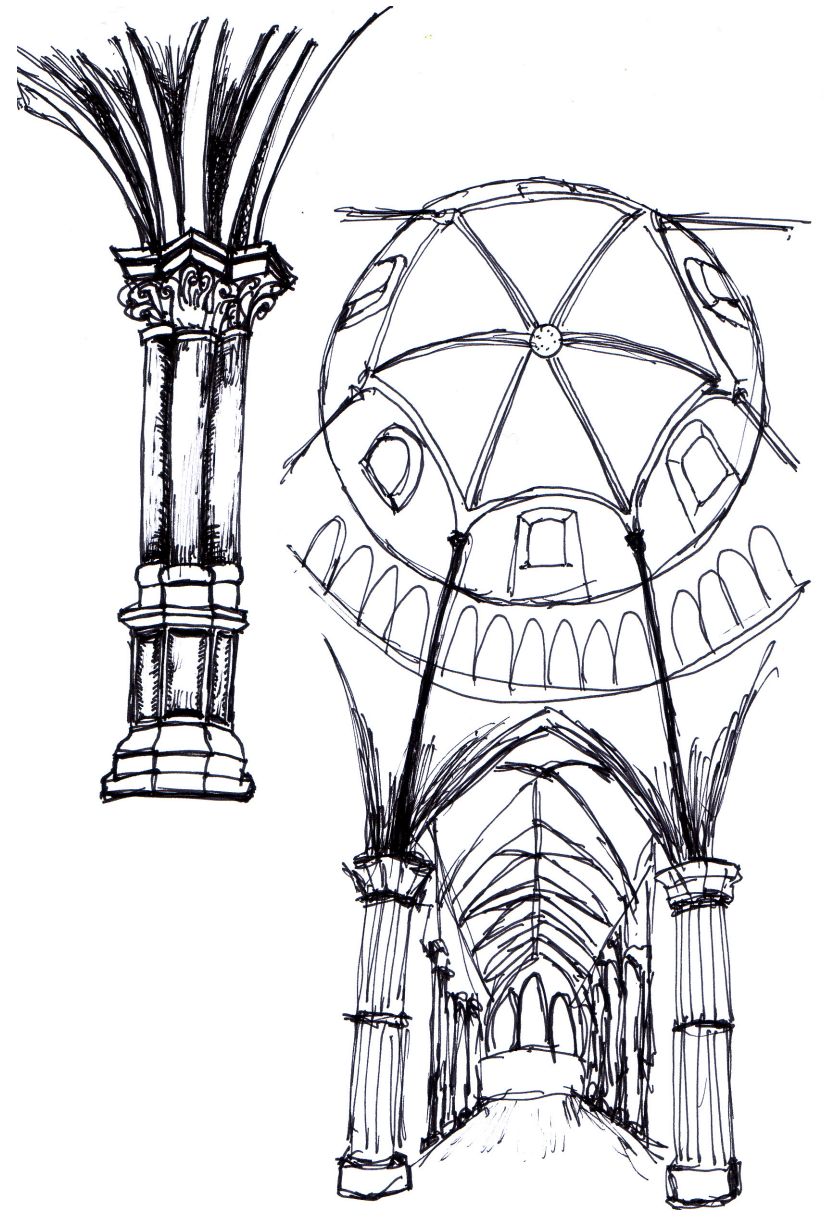
Interior of Durham Cathederal



Constructive system of a Gothic church



Temple Church



Renaissance

Renaissance began in Florence, Italy in 14th century and spreaded to Europe by 16th century. From 14th-16th century, Italy expanded trading to Asia and Europe from the “Silk Road”, leading to the expansion of banking trade. It created the big distance between rich and poor. Luxuries and wealth was also brought to the region by that time. Country houses of wealthy families, who grew up became greater and more delicate. Patrons spent more money into art and religious construction, while artists totally relied on the patrons. Renaissance style focuses in humanity and searched for human emotion in art. It followed Gothic art and architecture, and represents a cultural rebirth after “Black Death” in 14th and 15th centuries. It marks the ending of Middle Ages, the beginning of Modern world and the process of scientific thinking from Medieval time.

Renaissance art is characterized by linear perspective. Painting techniques were developed toward realism, such as lighting, shadow and human anatomy. Oil painting on canvas was also introduced and widely used by that time. (Hugo van der Goes and Jan van Eyck)

In architecture, ancient classic and Roman elements still remained and improved. Mathematical discipline was rediscovered and flourished. Renaissance architecture was symbolized by its symmetry, geometry, proportion and the regularity. Columns, pilasters and lintels were still used in Roman orders such as Tuscan, Ionic, Doric, Corinthian and Composite. However, they were used more freely to support the arcade, architrave or used as decorative pilasters to set against the wall. Flying buttress and pointed vaulting were also adopted by the time, replacing by flat ceiling and dome. Windows usually go in pairs and set in a semi-circular arch. Renaissance buildings usually have symmetric and crossed plan. Facade are symmetrical, windows and columns toward the center. Colors are more neutral, creating a peaceful feeling, compared to Gothic architecture.

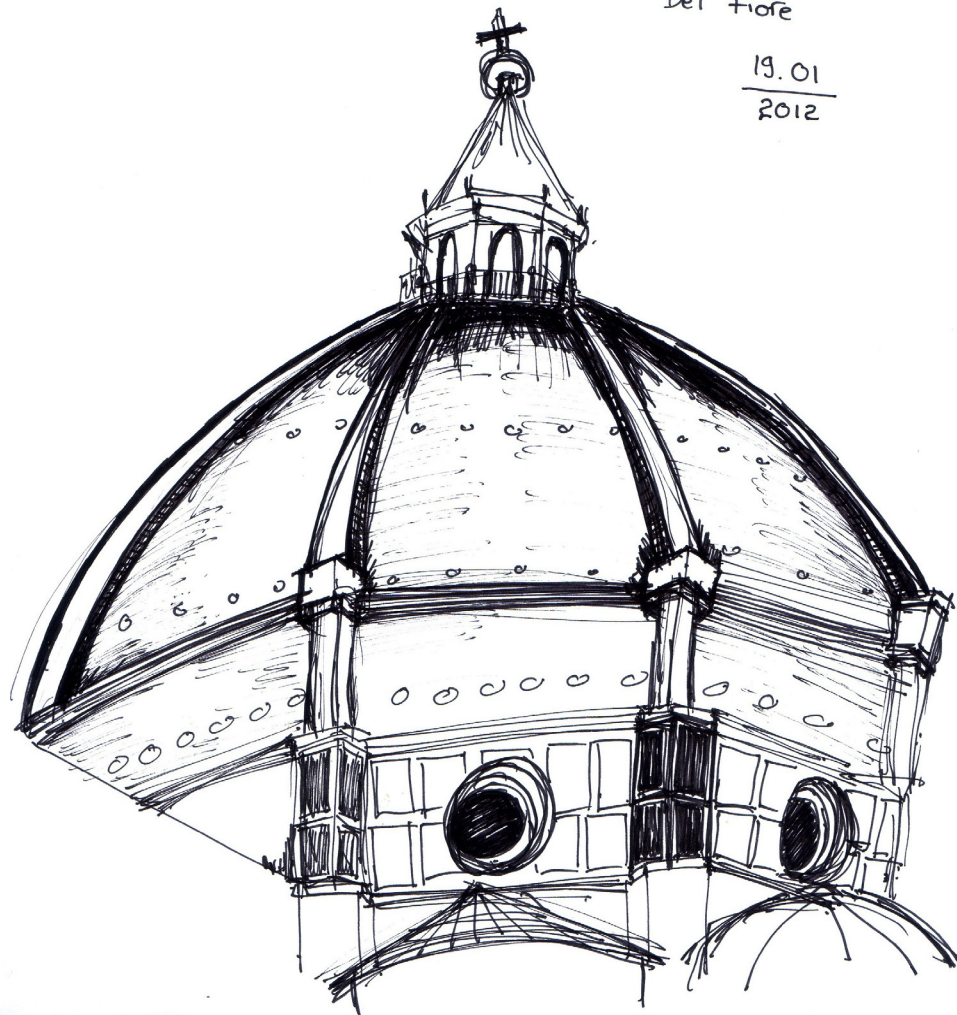
Renaissance is divided into 3 phases: early Renaissance, High Renaissance and Late Renaissance and Mannerism.

Renaissance is divided into 3 phases: early Renaissance, High Renaissance and Late Renaissance and Mannerism.

Filippo Brunelleschi was the first person, who brought the features of Renaissance art into architecture. When looking at the Baptistery of Florence, he found out its mathematical order. Since then, he started to look at the world to see which rule it follows. His first commission was building a brick dome for Florence's cathedral. It was supported by 8 large ribs and 16 internal ribs to hold the brick shell.

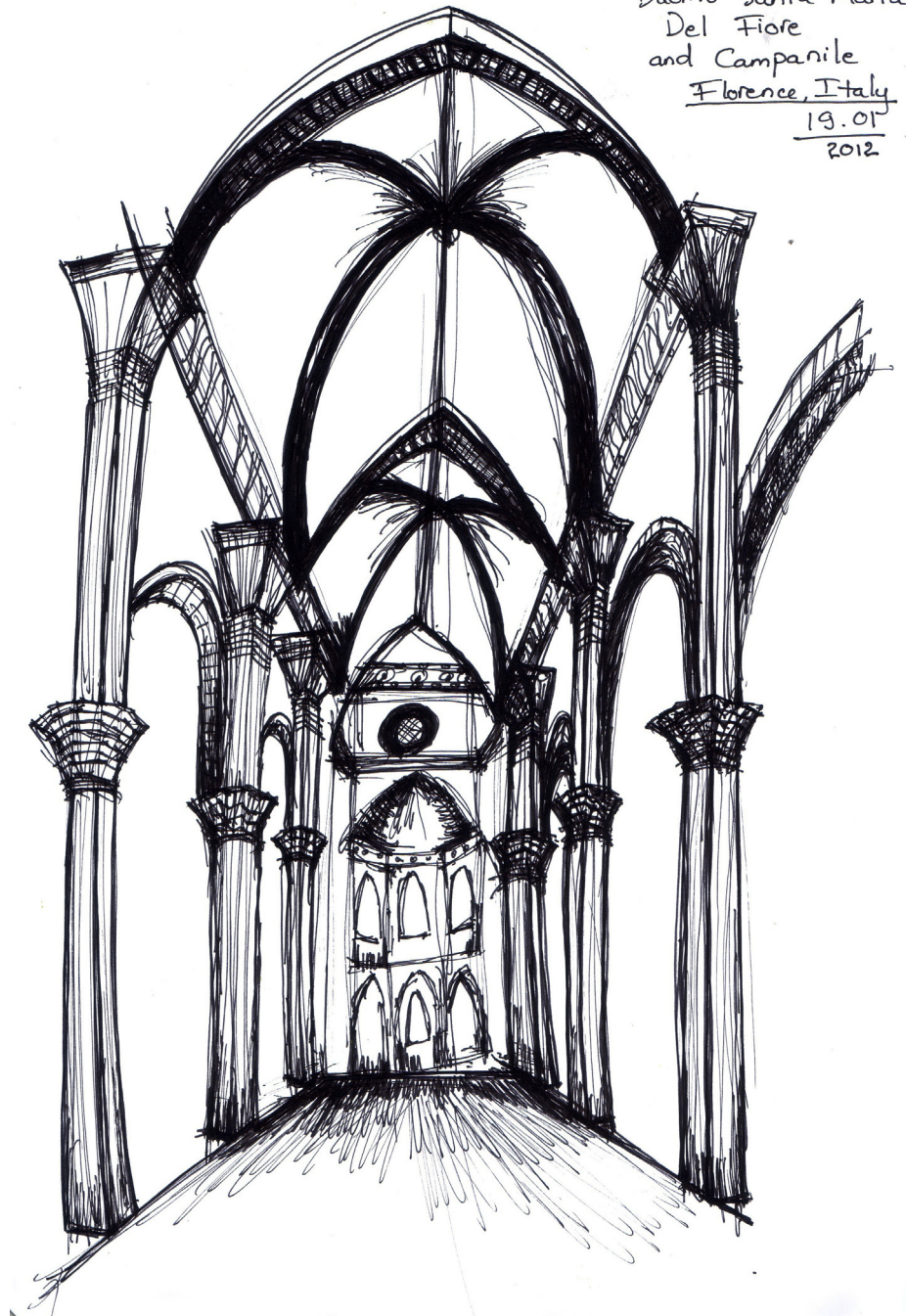
Florence's Cathedral, Florence, Italy





Duomo Santa Maria
Del Fiore

19.01
2012



Duomo Santa Maria
Del Fiore
and Campanile
Florence, Italy
19.01
2012

The Palazzo Medici Riccardi was built by Michelozzo Michelozzi for a wealthy family. The ground floor is for welcoming, serving and storage. Upper floor is living room, entertaining room and the top floor is bedrooms. The main material of that building was Florentine rusticated stone.

*The Palazzo Medici Riccardi
(1455-1460)
Florence, Italy*



Leon Battista Alberti (1404 –1472), a contemporary of Brunelleschi, was a writer and theorist whose work was aesthetically manifest in triumphal arches and pediment temple fronts. Alberti's work analysed and articulated the theory of harmonic proportions with the adoption of certain ratios of measurement within a body of built work.

Alberti, Sant'Andrea, Mantua, 1470



The high, or later, Renaissance period was triggered by Donato Bramante (1444 – 1514), who began his working life in Milan. Like many architects of his era he would move from his initial base often following or finding new mentors or benefactors to allocate work and support theoretical and built form development. Bramante's masterpiece is the Tempietto di San Pietro in Montorio Rome Lazio, which embodies the spirit of classic architecture blended harmoniously with the ideal Renaissance values of mathematics and proportion.

*Santa Maria presso San Satiro
(1472-82)
Bramante*



Andrea Palladio (1508 – 1580) became Italy's most erudite and influential architect due to his ability to meld features from all his predecessors into his own personal style. His style and work philosophies are copied to the present day and are referred to around the world. This is especially evident in the City of Vicenza. The Villa Rotunda, Vicenza, Veneto, saw the first use of a centralised plan in a secular building.

*Villa Capra 'La Rotunda' (1591)
Andrea Palladio*



Baroque

The Baroque is a distinctive and recognisable style, originating in Rome as a response to the wealth and self-confidence of the Counter Reformation movement in the mid to late 16th Century. Baroque architecture expressed the pomp, and played upon the mystery, of the propagated religious approach. Architects were concerned with daring special effects, rendering visual movement and spatial ambiguity by the use of curvaceous lines and form, tricks of light and the overt decoration of painting and sculpture. All these special effects combined to offer other-worldliness to the nonsecular Counter Reformation movement.

The Baroque Architecture in Italy was marked by the works of Bramante, Vignola, Bernini, Borromini and Guarini

Gianlorenzo Bernini (1598 – 1680) took up architecture in mid life, having initially trained as a sculptor. His fusion of the arts was to become one of the cornerstones of Baroque architecture and urban planning, best seen in the forecourt of St Peter's Rome Lazio. This design of an oval planned double colonnade came to symbolise the all embrace of the church and incorporated complex plays of perspective and proportion.

*St Peter's, Rome (1626)
Bramante, Michelangelo, Maderno*



Francesco Borromini was initially Bernini's assistant though later his bitter and declared rival, was a most daring and inventive architect. His attitude to decoration was very different to Bernini's in his belief that architecture was sculpture in its own right. Borromini treated entire wall surfaces plastically, favouring monochromacy rather than the use of colours. Borromini showed a disregard for convention, creating stunning spatial designs based on complex series of shapes, resolving equilateral triangles into ovals and circles within the roof form geometrics.

*S. Carlo alle Quattro Fontane
(1634-43)
Borromini*



*S. Carlo alle Quattro Fontane
(1634-43)
Borromini*



Guarino Guarini was a mathematician and architect, instrumental in the fusion of Gothic and Islamic styles and influenced by the work of Borromini. His mathematical ability fuelled the grand manner of the classics, featuring conical domes and spiralling roof forms.

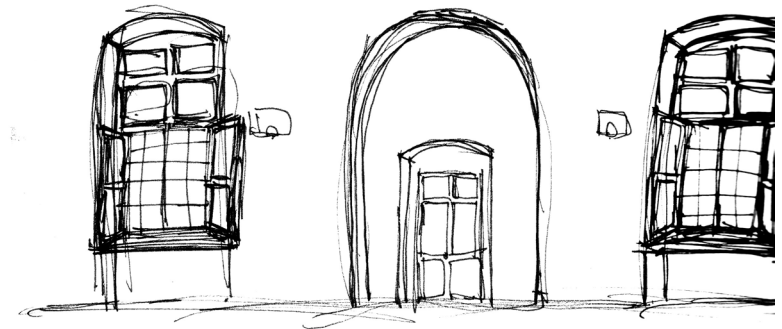
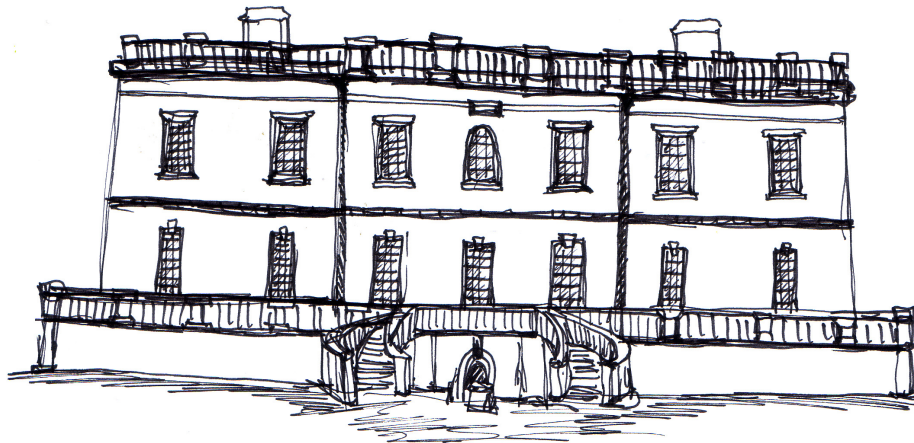
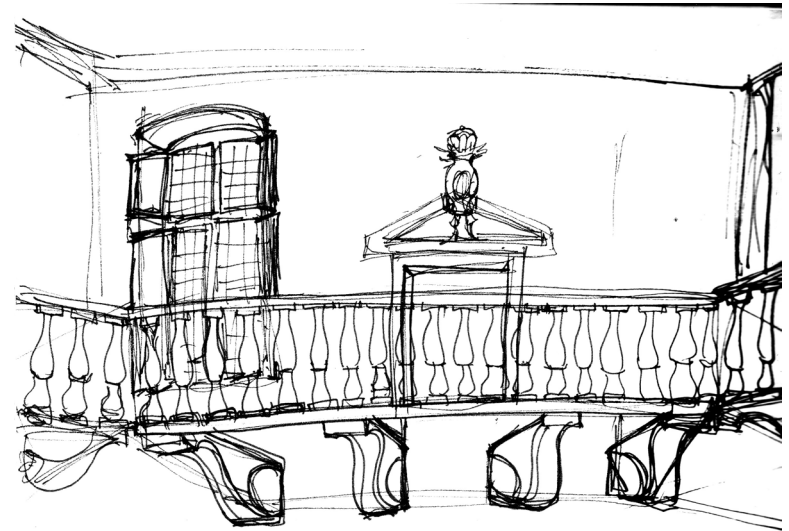
The Sindone Chapel



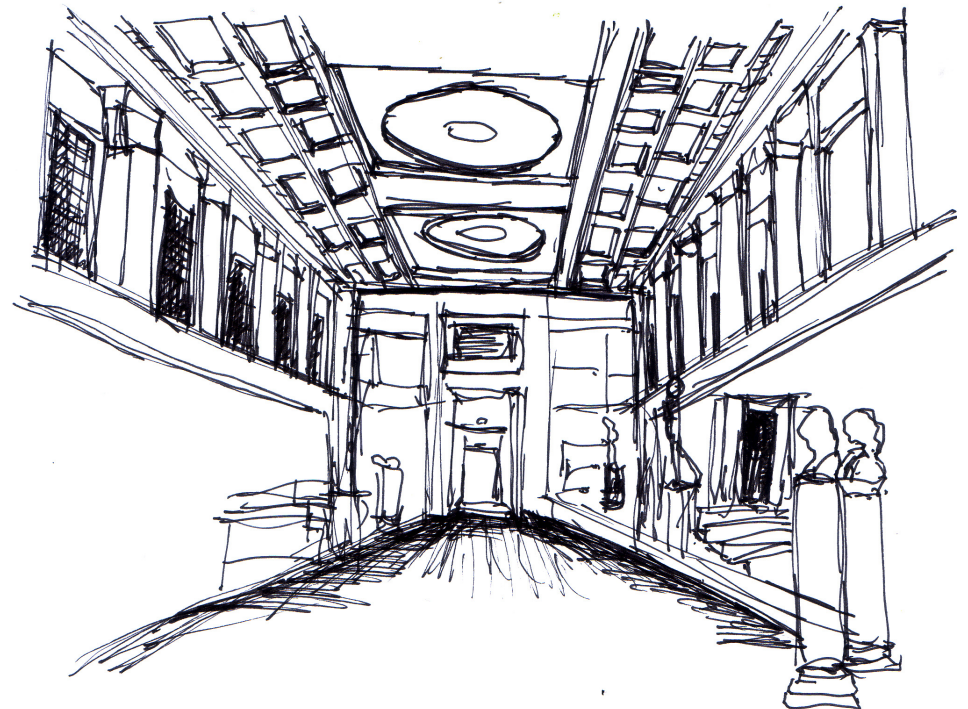
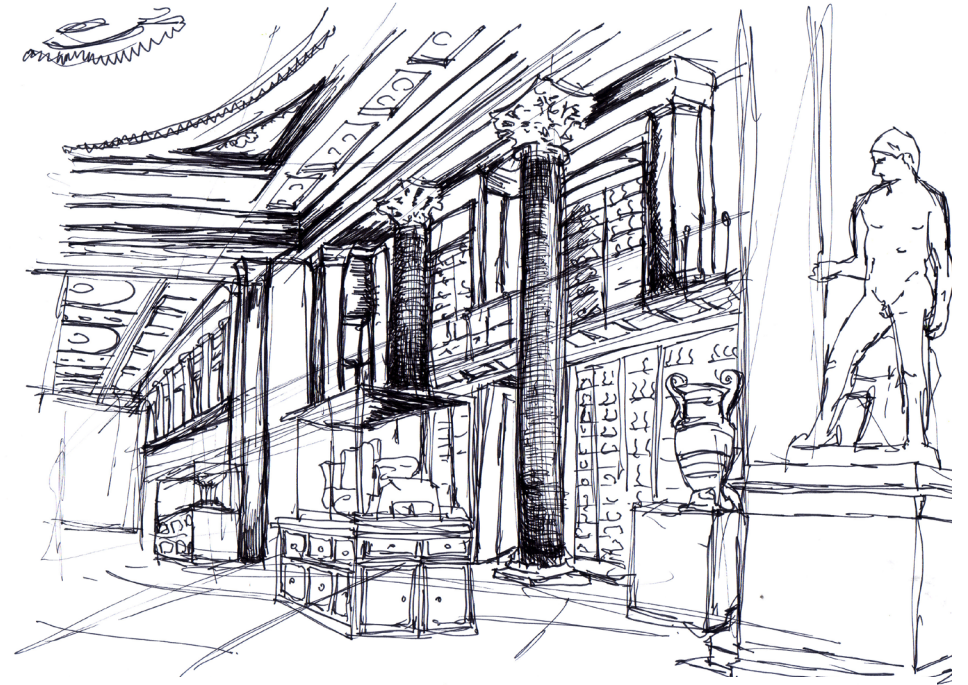
*Turin Cathedral (c.1667-90)
Guarini*

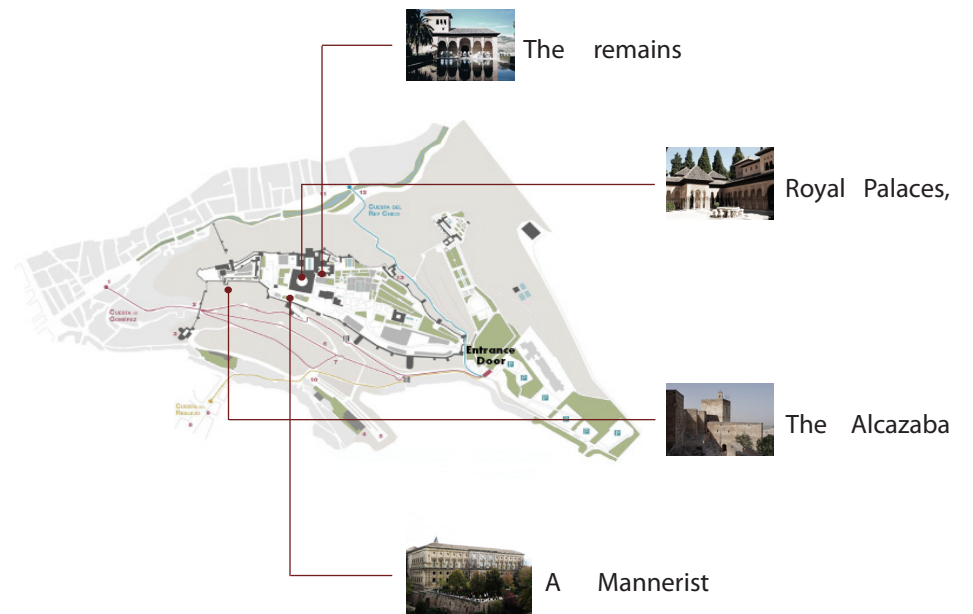


The Queen's House



Enlightenment Gallery





The Alhambra ("the red one") is a palace and fortress complex of the Muslim monarchs of Granada, in southern Spain, occupying a hilly



History of Alhambra

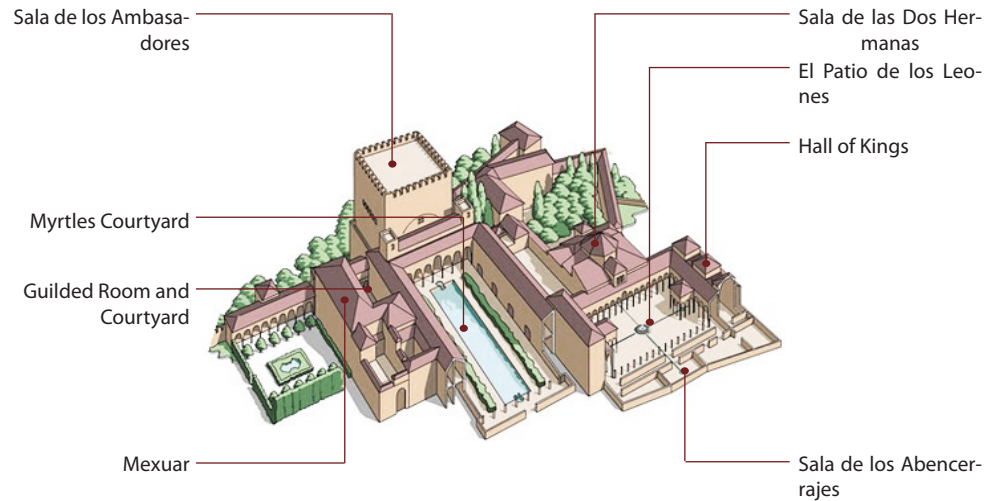


The city of Granada in Southern Spain was 800 years long muslim occupied. The construction of this palace started in 13th century to protect the city from Christian attacks. It took 870 years to complete. It was originally for the military and then became the residence of royal ty and the court of the city in the middle of 13th century, when Nasrid Moorish kingdom was established. The construction of the 1st palace was founded by king king Mohammed ibn Yusuf ben Nasr (Alhamar), and then restored by Muhammed V , Sultan of Granada.

Alhambra was built on top of the hill and surrounded by the forest. It remains the beauty of Muslim art and then in the final stages, it was influenced by European architecture, directly from Byzantine (in Mezquita of Cordoba) The palace was designed in Mudejar, Morrish style, which is the combination of Western elements and Islamic forms. It was popular during the Reconquista, when Christian kingdoms succeeded in retaking the Muslim areas of Iberian Peninsula. Alham bra in Muslim means "The Red Fortress", which was referred by the colour of red clay, surrounding of which the fort is made. However, the original Alhambra was whitewashed.



Nazaries Palaces



The artesonados in the ceiling are attractively and softly done.



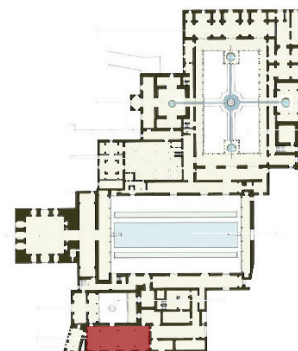
Azulejos and Yaserías in the Mexuar Palace.



Azulejos and Yaserías in

Mexuar

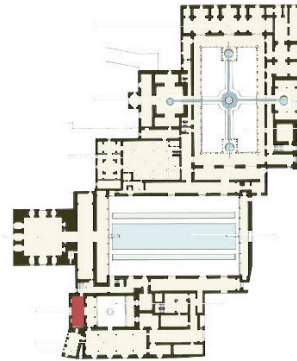
The palace was built with an open plan and big windows in order to bring the fresh air into the building.
It was the place for council or justice meeting.
The room was constructed under the order of Ismail (1314-1325) and then was restored by "Muhammad V" (1362-1391)
It consists a square, covered by a flash light and lifted



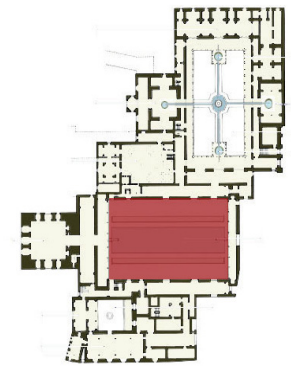
Behind is an oratory, looking down to Albai-cin, the heart of Granada city.
The jalis, tracery windows help to cut the direct light and reduce the brightness of summer sun



The small door with the horse-hoe arch allows the passage of only 1 single person. It controls the transition from one



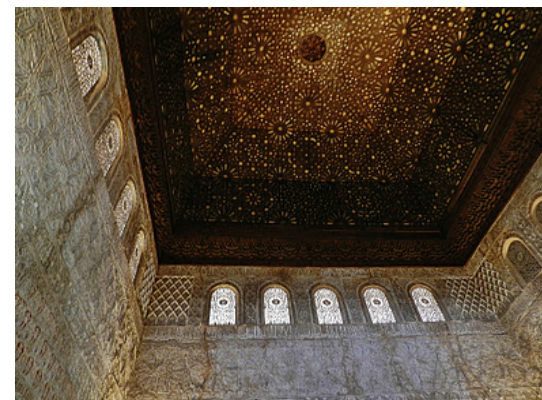
The courtyard of the Myrtles (Patio de los Arrayanes) was the center for all the diplomatic and political



Behind the patio is the Cuarto Dorado with 3 characteristic arches , covered by a beautiful wooden roof.

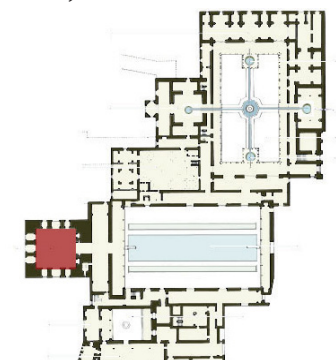


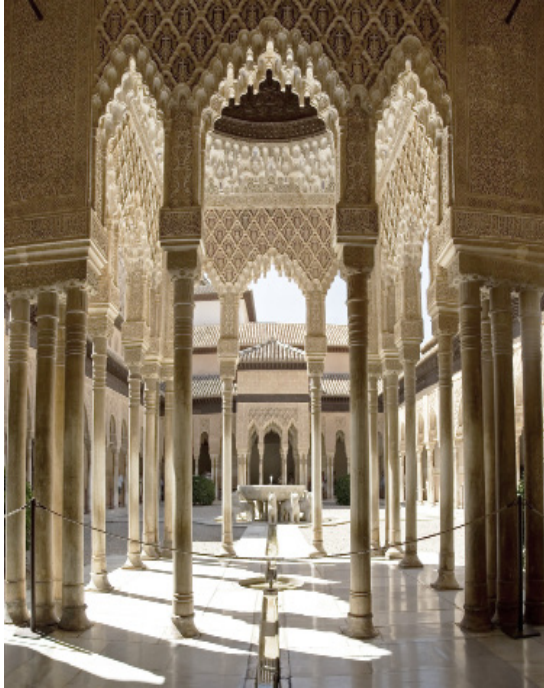
Yeserías on the walls of the Cuarto



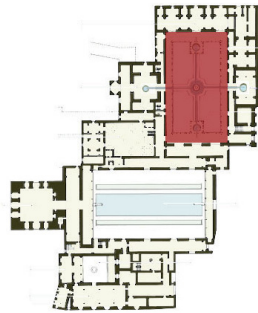
The wood vault of the Salón de Emba-

It was where the throne and official receptions took place. There is a double arch connecting to the Hall of the Boat (Sala de la Barca)
The floor was made from marble and then replaced by clay tiles, which the coat of arms of

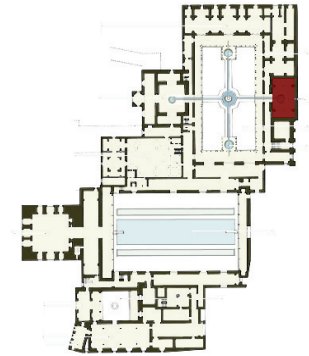




- the courtyard is the heart of the private section of



- located on the east side of the Patio de los Leones.



- the ground plan is rectangular, surrounded by porches, resembling a Christian cloister rather than the typical Andalusian courtyard style.

- This Arabic cloister is supported by 124 marble columns



- the main feature of the room is the astonishing domed ceiling with stalactite vaulting producing a star-like effect. The beauty of the ceiling is enhanced by the fact that it is lit naturally from below through 16 clerestory windows.



- the lion fountain is believed to be a gift from the Jewish



- delicate arches and columns with slender



- the interior dome of the pavilion features intricate wood,



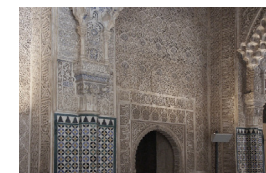
- the most common



- the room has a small fountain in the middle with a lit



- the room features various archways, decorated with



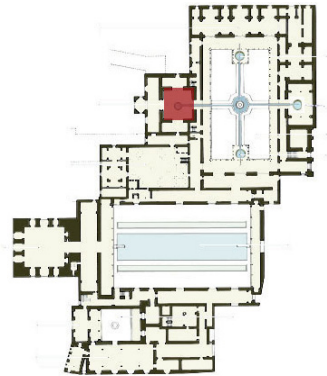
- the walls are covered in decoration: from Ara



- the tiles border the walls up to 2m high and depict abstract vegetal motifs in



- located on the west side of the Patio de los Leones.



- seating area overlooking the garden
- the windows are very low to enable people sitting on pillows or carpets to look outside.



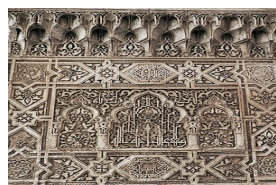
- like in the Sala de los Abencerrajes, this room has a beautiful dome ceiling.
- this ceiling has an overall shape of a star



- the octagon dome as seen from outside



- the walls are covered with mosaic and az-



- the walls also feature delicate plaster carvings



- intricate plasterwork

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Essay Assignment 1

Gothic architecture style was first introduced from France, in 1144. Some of Gothic elements were found at Basilica of St Denis, North Paris, which was built by Abbot Suger. Gothic style is characterized by three features: pointed arches, rib vaults and flying buttress. Many features of early English Gothic style were evolved from Norman architecture. An example is Kirkstall Abbey, West Yorkshire, founded in 1152. It had pointed barrel vaults, round-headed doors and windows of old Norman architecture.

The walls stand upon the foundation to increase the stability. In 7th century, the Cistercian builders provided massive basement courses to hold up the thick walls. Then, it was developing further in 12th and 13th century to a satisfactory proportion with chamfer cut to allow water run off from the wall drip. The walls were mostly made from dressed stone, ashlar or brick with a mixture of mortar and rubble. The Norman walls were thick and steady enough to not require buttresses. However, pilaster strips were inserted into the building in the later time as the decoration and the bonding course for the monotonous expanse. Flying buttresses are usually seen in the greater churches and cathedrals. They support the clerestory walls of the vaulted churches, which usually have big strain to bear. In Decorated Gothic style, buttresses with decorative figures were common. The buttresses are usually surmounted by the pinnacles to hold the buttresses firmly on the ground.

In the Norman and Early Gothic time, a hood-moulding or projecting tablet that follows the outlines of arch doors and windows was applied in order to throw off the rain. It was called dripstone and varies in form by the time. In decorated Gothic style, it had ogee form and in late Gothic time, it was commonly square. According to Mr. Whewell, Early Gothic style was characterized "The base consists of a hollow between two rounds with fillets, with a very marked horizontal spread of the lower part: the capital is no longer as in the Norman, a varved and sculptured mass, with a thick square abacus above, but is a graceful bell, with foliage tending upwards, and curling in an extremely free and elegant manner; the abacus becomes round, with a characteristic

profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited.

The mouldings, sections of piers, of window sides, of strings, and other similar features, are quite as constant in their occurrence as the pointed arch, and much more characteristic; and no view of the formation of the Gothic style at all touches the really important part of the subject, which does not take account of these circumstances" (A glossary of terms used in Grecian, Roman, Italian, and Gothic). Normally, parish churches have two doorways, one for the parishioners and one for the priests. In Early Gothic style, the arches became narrow and pointed (known as the lancet) and the doors are usually divided by a clustered column or a shaft. The carvings were abandoned, replaced by typical dog-tooth ornaments or deeply-cut mouldings. The ball-flower ornament was popular in late 13th century to early 14th century. The earliest lancet window was assigned in 1170. However, it just established consistently and became popular in 13th century. The windows were tall, narrow, pointed and were set in pairs or a group of three, five or seven. These were generally used at the ends of the chancels, naves or transepts. The minor arches were built inside a glazed rear arch. In 1240, the bar tracery was introduced, known as geometric tracery windows. The window was structured into small curved bars and details, surrounded by an outer arch. The Geometric tracery windows can be divided into four groups: tracery windows with cusps; windows with some geometrical figures in the centre; windows with a reticulated pattern (similar to Curvilinear tracery in the later time); windows with graded lancets and bar tracery. Windows were divided into two parts. The upper part contained the tracery. The lower part contained large openings for glass and was separated by vertical stone mullions and horizontal transoms sometimes.

The English builders loved bright colours and wanted to make their churches cheerful and respectful. However, painted glass was very thick,

opaque and normal. Thus, they used the spaces between the buttresses for a great glass expansion to bring natural light into the building as vaulted roof was supported by buttresses and arcades, not the walls like in Norman style. After the Black Death 1349- 1350, the Rectilinear and Perpendicular style became more popular. As the development of the craft and glass-making techniques, window tracery became rich and varied, glass became thinner and translucent. Stained glass and pictorial instruction was favoured in parish churches less than in Greater Churches and Cathedrals. The tracery was in the direction of detailed, complicated and curvilinear designs. The size and number of windows also increased. The great size of perpendicular windows require more vertical mullions to resist the gravity and wind pressure. The main mullions rised from the sill to the dripstone to consist the building pressure. The mullions inside the tracery gives the additional supports. The horizontal transoms and gridiron pattern was inserted to support the glass. When the portrait of priest, saint, king, angel, etc started to be painted on the silver glass of each window niche, chancery became the frame for each painting

The pointed arch in Early Gothic was stroke from two centres. Thus, the more acutely pointed they are, the more narrow the windows are. The pointed arch was designed to satisfy the great glass expanding of the building and vaulting demand. Then, the four-centred arch was discovered to expand the glass even larger and save the masonry. Below the arch is a capital, which provides a flat and large platform to pillars and piers, which the arch can spring from.

The capitals are usually decorated with leaves, flowers and fruits. Each one have a different iconic meaning for example strawberry dedicated the blessed virgin, vine and grapes have a sacramental symbolism, oak symbolizes for endurance and strength.

Timber roofing is usually seen in parish churches and stone vaulting was only used in chapels, towers, and porches. However, timber can cause fire easily. Therefore, stone vaultings were used in the greater churches. Timber roofs can be divided into 5 classes: aisle roof, collar beam hammer beam roof, tie beam roof and trussed rafter roof.

The oldest vaulting was discovered by Romans with a simple tunnel form. Then, the tierceron vaults were found with a ridge like ship keel that runs along the roof apex. The ribs spring from the capitals on two sides of the church and connect to the ridge to support the arcades. There are two main types of tierceron vaults: lierne vaults and fan vaults. Lierne vaults. The ribs connect one with another and create a geometric pattern as well as a wholly decorative motif. The development of fan vaulting was the highest achievement in Gothic art. It first appeared in 13th century and became popular in first half of 14th century. F.E. Howard quoted “ A fan vault is a vault with many ribs, spaced at equal angles with one another, the alternate ribs being equal in curvature” (Arcaelological Journal, 1911)

Preferences:

(History of architecture)<http://historyofarchitecture.weebly.com/roof-framing.html>

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Essay Assignment 2

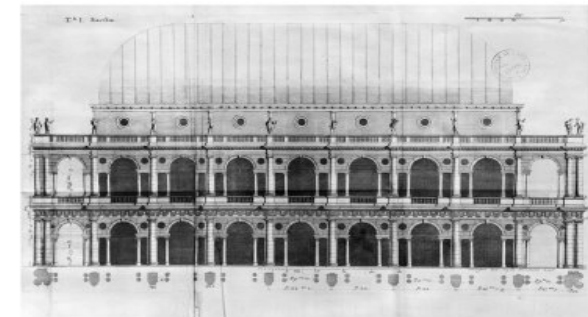
By 14th century, trading expanded to Asia and Europe through the “Silk Route” and the development of silver mining increased the flow of money, leading the expansion of bank trading. Wealth and luxuries were brought to Italy and Renaissance style was also introduced by that time. It was considered as the “Rebirth” of Europe after the Medieval Dark Gothic. People were curious and wanted to explore the world. The Grand Tour was the traditional trip of upper-class European youngsters in 16th century and flourished in 1660s. In 19th century, after the industrial revolution, canals, railways and steam-powered ships were introduced, roads were improved and transport became much easier, the “Grand Tour” custom expanded to wealthy young men in Northern Europe and the middle class. It was an opportunity to experience the world, develop their mind and expand their knowledge of different regions. It represents a developing idea, and open-minded of English people at that time as well as a liberal education. After the trip, Grand tourists not only brought back a greater understanding about foreign culture, art and architecture, but also art pieces, books, cultural items, and drawings to display in their libraries, gardens, drawing rooms and galleries. The Grand Tour became a trend in young English elite community and a symbol of wealth and freedom. It also transformed the layout of central London from country houses to high street banks.

The term of Grand Tour was introduced in 1670s by Richard Lassels in his book *Voyage to Italy*. The tour was usually two to four years long, departing from Southern England, crossing the English Channel in Dover to Calais and Paris, France, then heading to Rome, Venice, Naples or Florence. The other destinations might include Spain, Germany, Greece and Turkey. (geography.about.com)

One of the most important Grand tourists was Inigo Jones, who was the first significant British architect of the foreign-influenced period. Applying the Italianate Renaissance architecture into English buildings such as the Queen's House, Banqueting House, the Whitehall, Covent Garden Square and St Paul's

Cathedral. The concept of Covent Garden Square was derived from Place des Vosges in Paris, the first urban square. It was the most civilized way of modern life in a big city. All the buildings were organized around a large open space. It was built in the 1st decade of 17th century. Then, 20 years later, its concept was brought to England by Inigo Jones and transferred Covent Garden into a modern town centerpiece. In 1631, St. Paul was built on the West side of the square, followed by seventeen buildings with arcaded patio and market hall in 1830.

Basilica Palladiana



The Palazzo Medici Riccardi



When going to Vicenza, Inigo Jones was taken around by Andrea Palladio's students. Palladio was influenced by Roman and Greek architecture. His first major commission was the exterior of Basilica Palladiana in 1540s. The building was originally a Renaissance building, built in 15th century. In 16th century, a part of that building was collapsed and the council organized a design competition to find a suitable architect to reconstruct the facade of that building. Palladio was selected among one hundred architects to transform an old crumble Medieval building into a stunning modern building with a white delicate marble classical facade. He found a best solution, which was double column structure to hold up a two storey high portico. He was also well-known by his building format for the agricultural villas. In 1487, Leonardo da Vinci discovered the Classical order of architecture based on the correlations of human proportions. Palladio applied this proportion into all the rooms, doors, windows, and door ways to create his perfect country house format. The height is twice of its width. Then, the revolution was brought to England and Palladian style was applied into the private palace for King James Banqueting House in 1620s and the Queen's House by Inigo Jones. That also made Inigo Jones became the first British classical architect. Another masterpiece of Palladio was Church of San Giorgio Maggiore in Venice, which inspired Inigo Jones's design of Queen's House interior. The interior of the church is very bright and elegant with white walls, massive columns and pilasters. Looking down from the balcony extending from the dome, we can see the great decorative marble floor. The dark-coloured tiles are higher than the bright-coloured tiles, giving a spinning effect when looking at it from a far. Another optical illusion was the basilica's floor, made from 3 different shapes and colours. By using the perspective proportion, undulating surface and sweeping curves, he created an amazing moving effect when walking across this floor. When going back to London, Inigo Jones applied this great technique into the interior of Queen's House. He used the contrast of black and white, shifting geometrical shapes and undulating surface. The Queen's House became the first fully classical building in England with iconic spiral tulip staircase.

*The marble floor of Church
of San Giorgio Maggiore*



The Queen's House



In 1666, two-third of London City was destroyed after the Great Fire, giving a great opportunity to rebuild the city and transformed it into a Renaissance area, including St. Paul's cathedral and fifty other churches. Sir Christopher Wren was drawn to take that commission. Most of his designs reflect the beauty of Renaissance style, which he brought back from his tour to Paris, Florence, Tuscany. St Paul's Cathedral was derived from St Peter's Basilica in Rome, Val-de-Grâce in Paris and the Pantheon in Rome, which he had visited. The design had to go through five design stages to get the best solution. The dome has two shells and a rib pattern inside to hold up itself and allow to give extra height. It is a series of arches and wrapped around by a masonry ring to push the pressure together to the center. The method was discovered and used by Filippo Brunelleschi in Florence Cathedral. The design of the dome was modified from the Tempietto di San Pietro in Montorio, Rome. It was built in 1502 by Donato Bramante. It was considered as a masterpiece of High Renaissance architecture with a dome and Doric columns. The model of Tempietto was applied into St Paul's Cathedral in double scale with twice of sixteen columns of Tempietto. The Tempietto was also the very first concept of garden temples in country house and then flourished in England. The façade was inspired from Pantheon in Rome and Basilica Palladiana of Palladio with double column concept. His fifth design was accepted by the King and the cathedral went into reconstruction after more than thirty years.

In 1749, Pompeii was rediscovered and became an interesting destination for Grand tourists, although in 1754, he made a trip to France, where he met his friend Hope-Weir. They travelled together to Italy and he decided to stay in Rome to study classical architecture and honed his drawing skills until 1757. Before going back to England, Adam and his friend Clerisseau studied the ruins of Diocletian's Palace in Dalmatia. In 1758, he returned to England and set up his own business with his brother James Adam. His design never became old fashion and it was also the first design brand of England. He worked with the factory to produce home accessories such as the door handle or hand rail. His design was influenced from Greek, Byzantine and Baroque style. Using

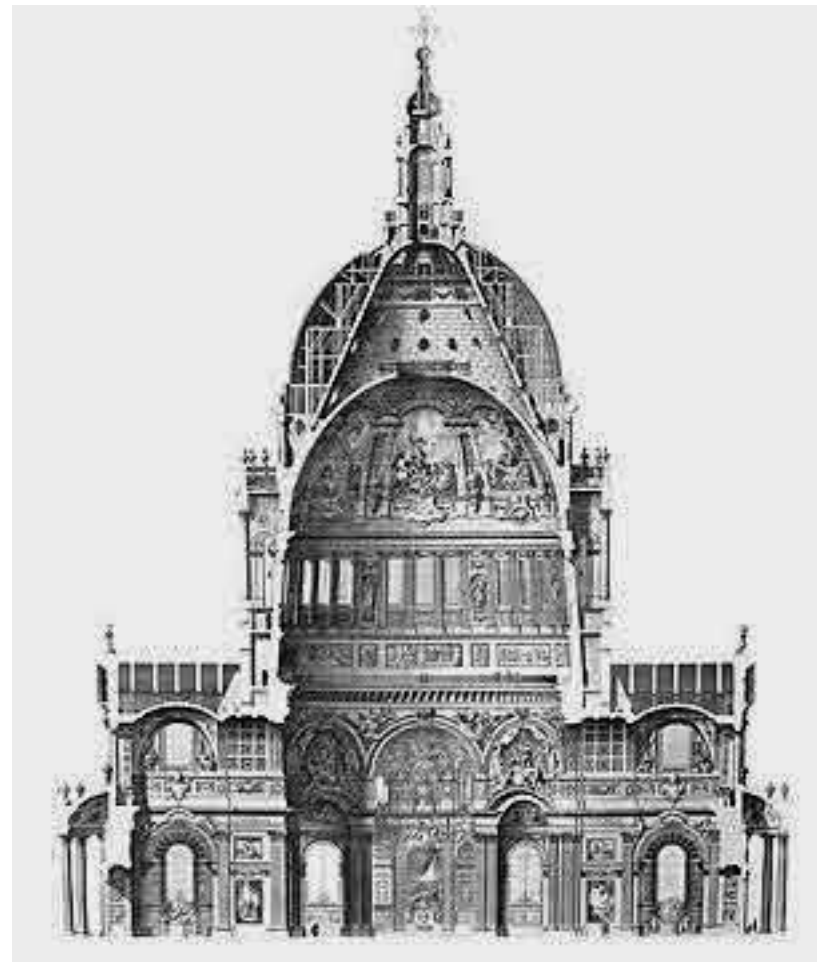
the drawing inspiration skill from classical antiquity, he developed the classical Roman design to a more complex incorporating elements and created his own style, Roman "grotesque" decoration on stucco. However, his style was believed to be inspired from the fresco and Andrea's Villa in Pompeii. On the wall of the reception room, there are still some delicate relief stucco, which led to his brother's principle of movement. Some of his pattern design and vase decoration were found in the fresco of the houses in Pompeii. In the previous period, the houses were usually decorated by many great paintings. However, in the houses designed by Robert Adam, the paintings were applied directly on the stucco works and became a part of the decoration. He created a new drawing technique, painting on stucco, which made the paintings look deeper and more realistic with the relief details. The frame of these paintings were made from stucco as well. In contrast to the heavy feeling of the exterior, the interior of his house is very decorative with delicate. On the way home, he stopped on top of the hill, overlooked the city once again and drew its beautiful landscape from afar. The paintings were believed the first conception of picturesque aesthetic and the English picturesque landscape format for the country houses. Kedleston Hall, built in 1761, was an outstanding example of this movement. It was built in Palladian style by James Paine and Matthew Brettingham. At the time, Robert Adam was also invited to design the garden temples in order to enhance the landscape of the park. However his work was so impressing and he was put in charge of the new construction. The South front of Kedleston Hall was inspired by the Arch of Constantine in Rome, Italy. The interior of this building was designed in neoclassical style. The floor was made from Roman marble tile. The dome was lifted up sixty two feet above the ground and functioned as sculpture gallery. The theme of this room was designed based on the temples of Roman Forum. The theme of Kedleston was derived from Palace of Augustus in the Farnese Gardens, which he had visited in "Grand Tour". The theme continuously carried through the building to the library, music room, staircase and "Caesar's hall". Kedleston

ton contained an atmosphere of Grand Tour in 18th century and it was the combination of the beauty from different regions.

Concrete was invented in Naples and it was the greatest invention of civilization. Plaster is a type of cement. The material was made from aggregate, binder, and water. It was discovered in Roman from the volcanic ash after the eruption of Mount Vesuvius in Pompeii. When staying in Rome, he learnt the techniques to make the models with cork and also stucco craft. It helped Robert Adam discover the elements and understand the relationship between them.

The custom of Grand Tour was spreaded to the rest of Europe, America, Australia and some other English speaking countries. Returning from the trip, the tourist was expected to take the responsibilities of an aristocrat. The Grand Tour has been given a dramatic movement of British architecture and culture. Many inventions and knowledge was brought back to England and applied onto buildings in England, transforming the whole surface of London City. In 1789, the French revolution marked the end of the Grand Tour. The railway changed the tourism and also travel across the continent in 19th century.

St. Paul's Cathedral

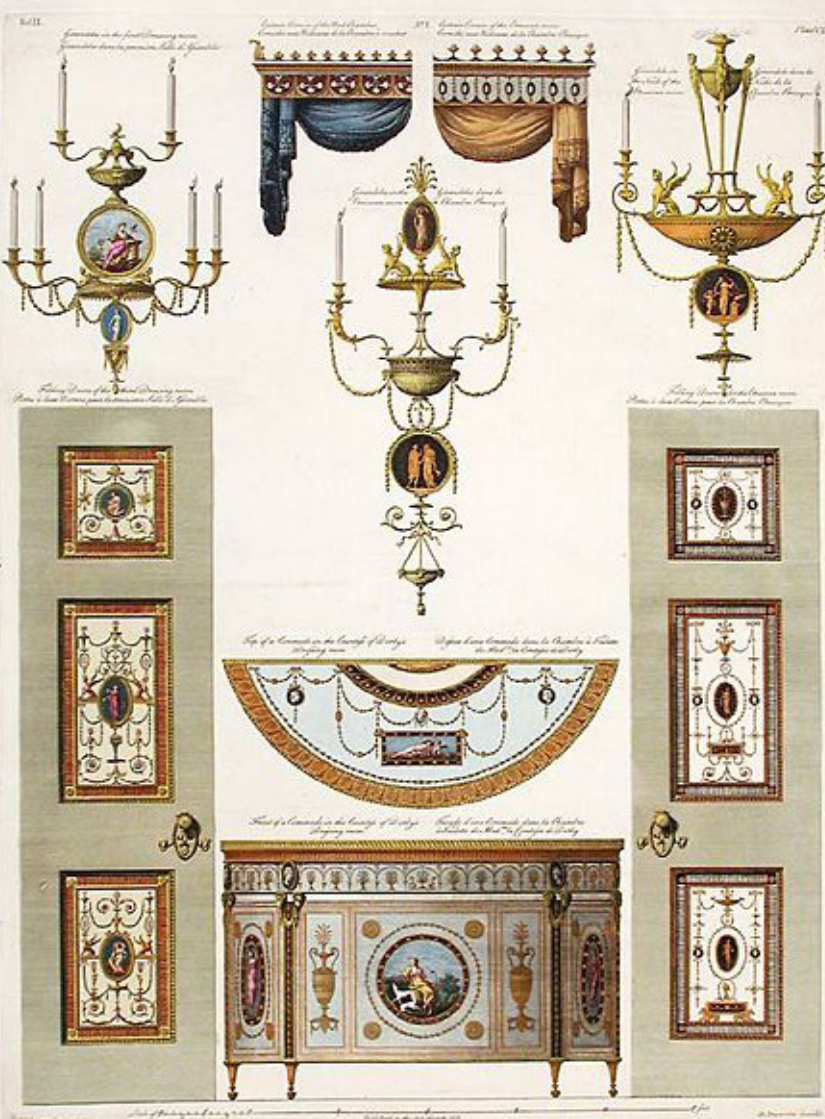




ROBERT ADAM

1728 - 1792

- Scottish neoclassical architect, interior and furniture designer.
- leader of the first phase of the classical revival in England and Scotland from around 1760 until his death
- spent nearly five years in Italy studying architecture under Charles-Louis Clérisseau and Giovanni Battista Piranesi.
- developed the Adam Style and the theory of 'movement' in architecture.



THE ADAM STYLE

- 18th century neo-classical style developed by the Adam brothers.
- the first to advocate an integrated style for architecture and interiors.

Characteristics:

- Classical Roman decorative motifs, such as framed medal lions, vases, urns and tripods, arabesque vine scrolls, sphinxes, griffins, and dancing nymphs.
- Flat grotesque panels
- Pilasters
- Painted ornaments, such as swags and ribbons
- Complex pastel colour schemes

OSTERLEY HOUSE



LOCATION

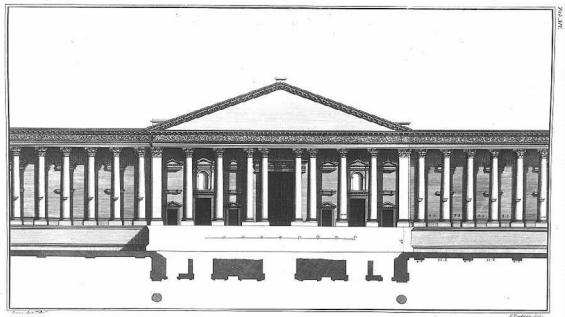
Osterley Park

Middlesex, Borough of Hounslow



BRIEF HISTORY





Temple of the Sun at Palmyra

EXTERIOR ARCHITECTURE

- the house was rebuilt around a courtyard.
- the centre of the north-west side was left open and spanned by a great Ionic portico.
- Wood's engravings of the Temple of the Sun at Palmyra inspired the portico.
- the portico was used as a colonnaded screen rather than as an entrance.
- Adam rearranged the windows in three regular ranges beneath a balustraded parapet.



PORTICO DETAILS



Portico and Entrance Court



Portico Ceiling Design- Robert Adam



THE ENTRANCE HALL

ENTRANCE HALL DETAILS



Entrance Hall - The Triumph of Ceres - South Apse



Entrance Hall- West Wall



THE GREAT STAIRCASE

THE GREAT STAIRCASE DETAILS



The Great Staircase- Balustrade



The Great Staircase - Wall plaster decoration



The Great Staircase - Ceiling Painting

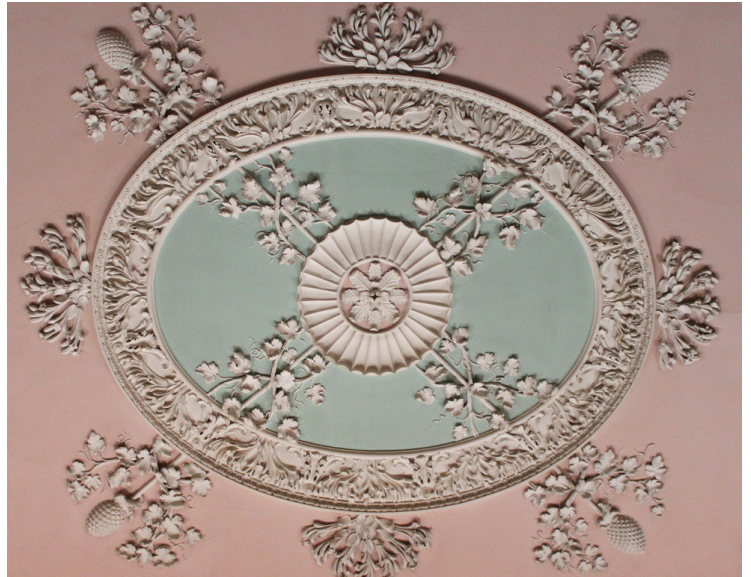


THE DINING ROOM

DINING ROOM DETAILS



Painted roundel showing a wedding feast by Antonio Zucchi, Kauffman's husband, set in a stucco panel in the Eating Room at Osterley



Detail of a ceiling rose in the Dining Room at Osterley Park House.



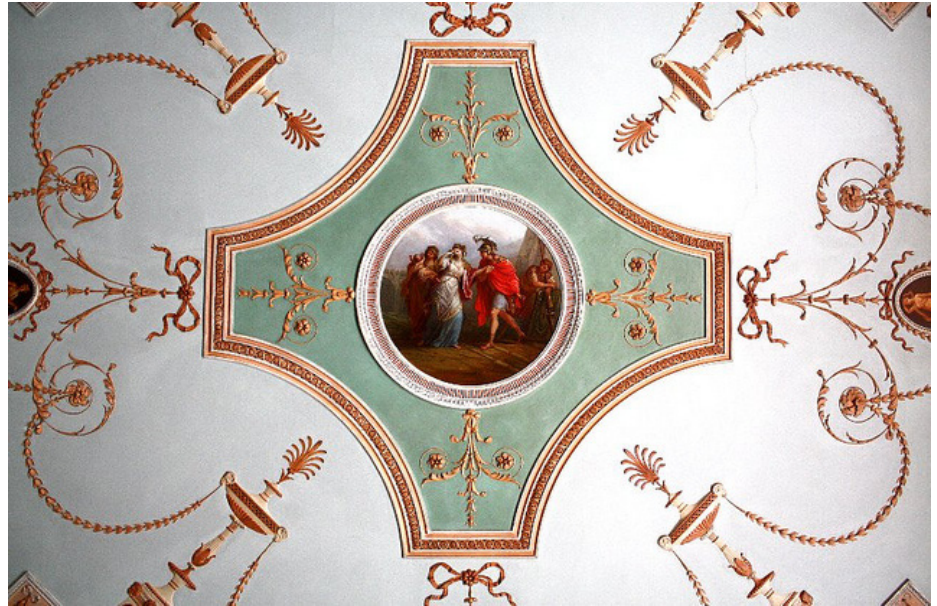
THE ETRUSCAN ROOM

- inspired by the Etruscan vases in Sir William Hamilton's collection
- completed in 1778.
- papered and painted by Adam's decorative artist Pietro Mario Borghis according to Robert Adam's design.

THE ETRUSCAN ROOM DETAILS



Etruscan Room wall decoration with Chippendale marquetry cabinet and Robert Adam chair.



Ceiling decoration in the Etruscan Room at Osterley Park House.



THE STATE BEDCHAMBER

THE STATE BEDCHAMBER DETAILS



Detail of the ceiling in the State Bedchamber at Osterley Park, Middlesex. The central roundel depicts Aglaia, one of the Three Graces.



Bed detail in the State Bedchamber at Osterley Park House.



Detail of the ceiling in the Drawing Room at Osterley Park, Middlesex.